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incorporating Stolen Art Alert

Eugène Delacroix's Tam O'Shanter Pursued by Witches, *recovered.*

IFARreports
incorporating *Stolen Art Alert*

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Sibyl Facsimiles

Sibyl, *14 1/2 x 11 1/8 inches*

Sibyl, *24 x 19 inches*

IFAR has received a great many responses from readers after an IFAR authentication article of an examination of a Sibyl appeared in two publications, *IFARreports* (Dec. '86) and *Art & Auction* (Apr. '87). The painting discussed was a copy of a well-known work in the Palazzo Corsini in Rome, mistakenly identified as a portrait of the romantic heroine, Beatrice Cenci (1577-99) by the Italian artist, Guido Reni (1575-1642). However, as the article explained, Reni scholar Dr. Steven Pepper, told IFAR that the Corsini painting is not by Reni and represents instead a Sibyl. He believes the IFAR picture is derived from one of the various prototypes for this image probably painted by Elisabetta Sirani (1638-65), a Reni follower and imitator.

As the most popular painting in Rome in the 19th century, it was widely copied, and many examples are in public collections. There are also untold numbers in private collections, and from the photographs sent, IFAR illustrates four examples of widely divergent sizes. Although the photographs are poor and the quality of each work inferior to the Corsini example, they are all faithful to the character of the half-length prototype. The figures are pensive and set against a darkened background, and the folds in the white turban and voluminous drapery follow similar patterns. All appear to have some age and it is likely that they were executed in the 19th century when novice artists regularly copied the old masters.

Virgilia Heimsath Pancoast

Sibyl, *25 x 20 inches, after Elisabetta Sirani, examined by IFAR*

Sibyl, *16 5/8 x 13 1/2 inches*

Sibyl, *30 x 24 inches*

IFAR and FBI: A Joint Effort

On November 3, 1986, thieves plundered a Kennedy Airport van on West 57th Street and attempted to steal the contents of the vehicle. In the haste of leaving the scene of the crime, they were forced to abandon two heavy crates but were able to make off with a smaller, lighter box. Little did they know that what lay inside was Eugène Delacroix's *Tam O'Shanter Pursued by Witches,* the choicest of the loot.

A tip from an informant in July of 1987 alerted two FBI agents, Frank Spero and Matthew Tricorico, to the whereabouts of a stolen work of art. Obtaining a polaroid of the picture, they consulted an art history professor at their alma mater, Wagner College who, despite the poor quality of the photograph, was able to identify the painting as a work by Delacroix. The special agents then consulted the staff at IFAR who immediately confirmed that the picture was indeed the one that had been stolen, seven months prior. It had been reported to IFAR by William Smith, the loss adjuster who was working on the case for the underwriters. After the FBI agent obtained this crucial information, they were able to go undercover and to retrieve the painting.

Spero and Tricorico made no arrests. They discreetly returned the painting to the loss adjuster, Mr. Smith, who then handed it over to its rightful co-owners, prominent New York art dealers Richard Feigen and Stephen Hahn. Delighted to have the picture back, Hahn affirms that he "loves it," while Feigen is confident that it will bring a substantial profit when it hits the art market.

Elizabeth Hayt-Atkins

Classic Whodunit

Did the butler really do it? That is the question now being asked in Los Angeles in regard to Rune "Roy" Gunar Donell, a fifteen-year employee of Elizabeth Keck; he has been charged with stealing Anders Zorn's 1888 *I Fria Luften* and a small French painting, *Fête Galante* from his wealthy employer, an art connoisseur and former wife of multimillionaire, Howard Keck.

It is believed that Donell started out "small," lifting the miniature French picture in September 1987 and smuggling it into his native Sweden where it sold at auction for $6,000 at Beijars Auktioner in Stockholm. The theft went unnoticed in the Keck household and Donell apparently felt encouraged to try for something bigger, something better. The valuable Zorn painting fit his needs. It hung in a rarely used, discreetly located card room in the Keck mansion. Donell, allegedly devising a risky but imaginative scheme to bring the painting to a photo lab where he ordered a high quality photograph of the picture, enlarged it to match the dimensions of the original. He removed the canvas from its frame and replaced it with the photographic image. Because Keck's art collection was vast and her luxurious Bel Air estate enormous, the switch again remained undetected, enabling the sixty-one year old butler to take Zorn's Impressionist painting out of California and into Stockholm in March. There, after registering it with Swedish customs officials, he put it up for auction the following month. When the picture was sold to the Consolidator AB Firm in Stockholm, it fetched more than $500,000.

Although word leaked out and the sale made the Swedish national news, Donell got away with his scam scotfree—at least for awhile. When Mrs. Keck finally did enter the card room five months after the theft, she immediately suspected something was amiss. It was upon close inspection of her Zorn painting that she discovered the dramatic switch.

Detective William Martin of the Los Angeles Police Department explained that Keck's elaborate home alarm system quickly narrowed their list of suspects to the servants. Donell soon appeared to be the culprit when it was learned that he and his wife, the cook, quit Mrs. Keck's employ about three months before she discovered the painting missing. Donell, she recalled, had often admired the Zorn painting and said it would bring a high price in Sweden. A search warrant was obtained in late September. When law enforcement officials entered a motor home registered to Donell parked in Redondo Beach, they reported finding 2-foot by 3-foot blow-ups of the Zorn painting. Police investigation continues to turn up a trail of evidence which will be presented at Donell's trial.

Donell is currently being held on $500,000 bail and faces preliminary hearings on two counts of grand larceny on Nov. 9. Authorities are now seeking to recover both the French miniature and the Zorn painting which Interpol reports were purchased in good faith by the Swedish corporation.

E.H.A.

Anders Zorn's 1888 *I Fria Luften.*

Art and the Law

Under a grant from the AT&T Foundation, *IFARreports* has begun a series of articles on legal issues and current developments relating to forged and stolen art.

The legal position of the expert is often key in cases where authenticity is in dispute, and we are pleased to present an updated explanation of this situation.

Judith A. Bresler is an attorney in private practice in Westchester, New York. She is currently working with Ralph Lerner on a legal guide for people in the art world.

Expert Opinions and Liability

The Case of Hahn v. Duveen

On June 17, 1920,[1] the New York *World* made history by publishing a comment by Sir Joseph Duveen (later Baron Duveen of Millbank), one of the most spectacular art dealers of all time.

A year earlier, Andrée Hahn, a stunning French warbride, received as a gift from her godmother upon her marriage to Harry Hahn, an American serviceman, a painting supposedly by Leonardo da Vinci, *"La Belle Ferronière."* The Hahns moved to the United States and in 1920 brought the painting here, billing it as "the first Leonardo to arrive in America" and announcing its prospective sale to the Kansas City Art Gallery for $250,000. Subsequently, the *World* sent a reporter to solicit Duveen's opinion, advising him that the painting had been authenticated by a well-known French art expert, Georges Sortais. Duveen, having seen no more than a photograph of the work, replied that the Hahn painting is a "copy, hundreds of which have been made of this and other Leonardo subjects, and offered in the market as genuine . . . [Leonardo's] original *La Belle Ferronière* is in the Louvre. Georges Sortais' certificate is worthless, if it really relates to the Kansas City picture. He is not an expert in the works of Leonardo."[2]

The Kansas City sale fell through and Andrée Hahn sued Duveen for $500,000, alleging that his slander of her painting made it virtually worthless anywhere in the world. Duveen responded that the sacred right of free speech would be destroyed if he could not render a statement of opinion in good faith.

The case was ultimately tried in New York in 1929—resulting in a court decision that was not satisfactory to either party. After a long jury trial in which a parade of experts gave conflicting testimony as to the authenticity of both the Hahn painting and the Louvre painting, the jury was unable to reach the required unanimous verdict and the judge ordered a retrial. One month before the retrial, a settlement was reached, no doubt casting a chilling effect on the volubility of the art expert: Duveen paid the Hahns' costs to date[3] as well as damages of $60,000.

In 1985, after many years in storage and a few odd years in various museums, mainly as a subject of study or special exhibition, the Hahn painting once again surfaced on the market—billed by its current owner as an original Leonardo—its history trailing it like a poisoned vapor as the owner attempts to make a sale.

Theories of Liability

While the art expert today has little to fear from *Hahn v. Duveen* in expressing his or her opinion when asked, this does not mean that tort liability on various theories cannot be incurred—quite the contrary. However, the state of the law today provides the art expert with an arsenal of preventative measures to take and defenses to assert, hopefully enabling the expert to render an opinion with some degree of security in the face of various claims of liability ranging from a common theory of negligent misrepresentation[4] to the less common torts of disparagement and defamation. It is the liability incurred by the expert based on these latter two theories—disparagement and defamation—which forms the focus of this discussion.

Disparagement

As to disparagement, while *Hahn v. Duveen* is considered to have presented a "muddled" analysis as to the degree of bad intent (i.e., "malice") required for liability[5] it is accurate in placing the burden of proof for this tort on the plaintiff, Mrs. Hahn. Under today's law, a plaintiff in a disparagement case must prove that[6]:

1. A legally protected interest was affected by the comment;
2. The comment had an injurious character;
3. The comment was false;
4. The comment was published;
5. The circumstances of publication were such that reliance on the comment by a third party was reasonably foreseeable;
6. The third party recipient understood the comment in its injurious sense;
7. The third party recipient understood the comment as applicable to the plaintiff's interests;
8. The pecuniary loss resulted from the publication;
9. The defendant knows his statement is false or acts with reckless disregard of its truth or falsity.

Let us illuminate the tort of disparagement with a few examples. *Example #1:* You're an art appraiser. At a cocktail party of a friend of yours you see a painting by Jan Doe, a famous, living artist, hanging on the wall. A fellow guest informs you that your mutual friend is trying to decide whether or not to buy it from dealer X. You, *knowing* that your statement is false, approach your friend, who's surrounded by people, and

announce that there's a diminishing secondary market for Jan Does and that the painting is not a good investment. Your friends heeds your remark and does not buy the painting. The result? You are subject to liability to dealer X for disparagement. Why? Because by your behavior, you have made it possible for dealer X, the plaintiff, to prove each of the tort's nine elements as set forth above and thereby establish a *prima facie* right to recover for disparagement.

Example #2: Same fact pattern, except this time, you merely have a high degree of awareness of the probable falseness of your statement. Same result: you are subject to liability to dealer X for disparagement for the same reason as set forth in Example #1. Reckless disregard of the truth or falsity of one's statement renders the speaker liable as surely as does knowledge of its falsity.

Example #3: Again, the same facts except *this* time, the friend approaches *you*, draws you into a private room, tells you he is trying to decide whether or not to buy the Jan Doe and asks for your input. You, believing in good faith that your statement is true and that you have a sufficient knowledge of the market to justify it, when in fact your statement is false and would be shown to be false by a reasonably diligent investigation, give him your advice about the Jan Doe. Your friend heeds your remark and does not buy the painting. The result: you are not liable to dealer X. Here's why. In communicating your statement to a prospective buyer at his request, you may avail yourself of the conditional privilege of "protection of interests of third persons."[7] That the prospective buyer—i.e., someone with an interest to protect—has made the request for information indicates that he, at least, regards the matter as sufficiently important to justify the publication of any defamatory material that may be involved in response to his request for information. Therefore, *you*—the art appraiser and publisher of that information (and in this case, a verbal or written statement about the Jan Doe to anyone other than dealer X causes it to be published)—are not required to evaluate microscopically the interest the prospective buyer seeks to protect, nor are you required to compare, as you otherwise would be had you *volunteered* your opinion, the harm likely to be done to dealer X if your statement is false with the harm likely to be done to your friend if your statement is true. In this example, of course, your statement is false. Nevertheless, you are protected by this privilege as long as you did not make the statement with either knowledge or reckless disregard as to its falsity.[8]

Continuing with Example #3, in addition to the conditional privilege described above, you might possibly be able to avail yourself of the absolute privilege of consent.[9] Indeed, had your friend already purchased the Jan Doe when he came to you for an opinion, he would be held to have consented to whatever you told him about it—defamatory or not—so long as your statement did not exceed the scope of his consent. Of course, if you were relaying your opinion solely to your friend as owner of the Jan Doe, no action for disparagement would lie in any event, as publication would not have occurred. In relaying your information, however, to your friend the *prospective* buyer, you could argue that dealer X, in letting his painting out on approval, assumed the risk of your negative opinion.[10]

Aside from the privileges available to you as an art expert in Example #3, a defendant in a disparagement suit may seek refuge in a number of other privileges, some unique to disparagement,[11] others common to defamation.[12] It therefore becomes clear that the art expert who supplies an opinion in response to a request is offered significant protection when confronted with a suit in disparagement. When coupled with the enormous burdens of proof on the injured party (i.e., all of the tort's nine elements), it is understandable that suits in disparagement occur relatively seldom.

Facts Versus Opinion and Malice

As a final point on disparagement, it should be noted that there are at least two unsettled issues of law: 1) the distinction, if any, to be made between statements of fact and statements of opinion, and 2) the basis and degree of bad intent ("malice") required to sustain a claim. As to the first issue, the common law rule has been that a disparaging statement might be one of fact or one of opinion.[13] There are at least three types of expressions of derogatory opinion: (1) a deductive opinion, where the publisher implies or deduces a disparaging fact about the plaintiff on the basis of true information available to the public; (2) an evaluation opinion, where the publisher makes a derogatory value judgment about the plaintiff on the basis of true information available to the public; (3) an informational opinion, where the publisher's expression of derogatory opinion gives rise to an inference that it is based on undisclosed facts justifying the opinion.[14] The deductive and evaluative opinions are "pure" opinions, based on disclosed facts. The informational opinion is a "mixed" opinion, based on disclosed facts.

Under common law, an action in disparagement could be based on statements of pure and of mixed opinions as well as on statements of facts. The same held true for defamation—but not anymore. In defamation, an action based on a pure opinion appears to have been rendered unconstitutional.[15] Returning to our earlier Jan Doe examples, if you accurately pointed out particular concrete aspects of the Jan Doe painting to your friend and his guests and announced that *based on those aspects*, you thought that the Jan Doe painting was little more than a piece of junk (even though you were lying when you expressed your opinion) and that your friend should not buy the Jan Doe, chances are your statement could no longer sustain an action in defamation because the only defamatory and false portion of that statement was your opinion, based on concrete, accurately disclosed facts. The above statement was an example of an evaluation opinion. It remains to be seen if any distinction between pure opinions are made, permitting an action in defamation on a *deductive* opinion where there is an unreasonable or dishonest deduction of a false fact.[16] It also remains to be seen if the Constitution will be read to place the same strictures on disparagement, thereby freeing from liability in disparagement, the publisher of a disparaging statement of pure opinion—or certain types of pure opinion.[17]

The second unsettled issue of law in disparagement—the requisite degree of malice—also takes its cue from defamation. Under common law, according to recent authority,[18] the maker of a false, disparaging statement could incur liability for disparagement (assuming the other requirements of the tort were met) if the plaintiff could establish that at the time the statement was made, the maker had one of the following four statements of mind: (1) knowledge of a statement's falsity; (2) reckless disregard as to its falsity; (3) motivation by ill will ("factual malice" or "spite") or (4) intent to harm. Under today's law it is clear that either of the first two states of mind give rise to liability in disparagement. It is currently unclear whether either of the other two states of mind are, by themselves, sufficient to do so. The Supreme Court, in evolving a standard of liability for defamation, has indicated that some showing of fault as to the issue of liability[19]—not merely spite or intent to harm[20]—is required to sustain such an action. It remains to be seen whether this principle of the Court's decisions will be applied to disparagement.

Defamation

With defamation, unlike disparagement, there is no dispute that under the common law, one who intentionally published defamatory material was, as to its truth or falsity, liable without consideration of fault.[21] This remained the rule until 1964, when in the landmark case of *New York Times v. Sullivan,*[22] the Supreme Court held that a public official could not recover for defamation unless he proved that the defamatory statement was made with knowledge or reckless disregard of its falsity. The Court labeled this standard "actual malice" and in the then-current climate favoring freedom of expression over private interests, subsequently expanded the application of that standard to include, as well, public figures[23] and then public and private individuals involved in matters of public concern.[24] In 1974, however, the Supreme Court backtracked. Recognizing the individual's interest in reputation, rather than emphasizing freedom of expression, the Court held that plaintiffs who were private persons in a defamation suit against media defendants *need not prove actual malice* in order to recover,[25] but rather left it to the individual states to determine their appropriate standards of liability, so long as such standards included at least some degree of fault.[26]

But what is the theory behind defamation—and how does it differ from disparagement? In some ways the actions are quite similar. Both involve incurring liability for injuries sustained through false statements about the plaintiff published to third parties. Unlike a suit in disparagement, however, which centers on the economic interests of the injured party,[27] a suit in defamation is to protect the personal reputation and good name of that party.[28] A publication is defamatory if it tends to harm the reputation of another so as to lower him in the estimation of the community or to deter third persons from associating or dealing with him.[29] In the past, an injured party would probably have preferred to sue in defamation because he had fewer burdens to prove than in disparagement and the damages were more comprehensive.[30] Although recent changes in the law of defamation, some of which were described above, may have narrowed certain distinctions betwen the two torts, the distinctions still retain some significance. The extent of this significance, however, will be determined by future Supreme Court cases.[31]

Experts should be aware that the two theories of liability can overlap—and that the injured party may simultaneously sue on both theories—as long as the damages are not duplicated.[32] But in doing an appraisal or an attribution, one runs the risk of a defamation suit only if an oral or written statement is published that goes beyond reflecting upon the quality of the work of art to constitute a direct attack on the reputation of the seller[33] by implying that he is dishonest or lacking integrity or that he is perpetrating a fraud on the public by selling something he knows to be defective.[34]

To return to our previous examples concerning dealer X, where you volunteered to your friend your input about the Jan Doe—i.e., that there is a diminishing secondary market for Jan Does and it is not a good investment—your statement, while possibly defamatory to Jan Doe,[35] is in no way personally defamatory to dealer X. It implies no dishonesty, fraud or lack of integrity to him and focuses solely on the painting. If, on the other hand, you had gone on to add with at least a negligent disregard for the falsity of the statement that dealer X was aware that Jan Does were not a good investment and that consequently he was dumping all of his Jan Does as well as a few fakes he was passing off as Jan Does, you would, in most jurisdictions,[36] be asking for a potful of trouble in the form of actionable defamation by dealer X.

Conclusion

In summary, then, the law of disparagement is in a state of ready change. Various issues, e.g., that of malice and of facts versus opinion, are currently unsettled under this theory of liability and may or may not find resolution along the lines of the still-evolving tort of defamation. Art experts can, under current disparagement law, render quite safely their input about a work of art when asked to do so by someone with an interest to protect, such as, for example, a seller, a buyer or a serious prospective buyer. In that case, the privileges of consent and protection of third persons will ordinarily allow giving any reasonable statement that is made in good faith — regardless of whether it is a statement of fact, a statement of opinion, or a mixture of both. It is really only when volunteering input that an expert runs risks of suits in disparagement and defamation. *And even when volunteering,* an expert should nevertheless be on safe ground if his or her comments focus solely on the work of art and not on any personality and are made in good faith without knowledge of falsity or reckless disregard for the truth—altogether, a rather encouraging climate for responsible opinion-giving.

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1. For an excellent summary of the history of the problem-ridden painting to be discussed here, "La Belle Ferronière," *see* Decker, The Multimillion Dollar Belle, *ARTnews* (Summer 1985) at 86.
2. Ibid. at 89.
3. For additional background information concerning "La Belle Ferronière," *see* Simpson, *Artful Partners: Bernard Berenson and Joseph Duveen,* 241-243 (1986).
4. For a comprehensive analysis of the tort of negligent misrepresentation, *see* Karlen, "Fakes, Forgeries, and Expert Opinions," *The Journal of Arts Management and the Law,* Vol. 16, No. 3 at 5 (1986).
5. *See* Stebbins, Possible Tort Liability for Opinions Given by Art Experts (hereafter Stebbins) cited in *Art Law,* Vol. II at 519, 517-533 (F. Feldman, S. Weil and S.D. Biederman 1986) (hereafter Feldman, Weil and Biederman).
6. *See* Restatement of the law (Second) of Torts ¶ 651 (1968-1977) (1986) (hereafter Restatement).
7. *See* Restatement, *supra* note 6 at ¶ 646A and ¶ 595, comment j.
8. *See* Restatement, *supra* note 6 at ¶ 595, comment a for other ways, not pertinent to the example discussed in the text, in which this privilege can be abused, thus causing a loss of its protection.
9. *See* Restatement, *supra* note 6 at ¶ 635, comments a and b.
10. *See* Stebbins in Feldman, Weil and Biederman, *supra* note 5 at 525.
11. *See* Restatement, *supra* note 6 at ¶ 647 and ¶ 649.
12. *See* Restatement, *supra* note 6 at ¶ 635, ¶¶ 583-592A, ¶ 646A, ¶¶ 594 to 598A, ¶¶ 611 and 612. *But see* Prosser and Keeton on Torts, 973-976 (5th ed. 1984) (hereafter Prosser), which indicates that in the light of certain recent Supreme Court decisions, much of the law of privilege may be determined to be superfluous.
13. *See* Restatement, *supra* note 6 at ¶¶ 623A, comment e and 566, comment b.
14. *See* Prosser, *supra* note 12 at 813.
15. *Gertz v. Robert Welch, Inc.,* (1974) 418 U.S. 323,339 (hereafter *Gertz*); *See also* Restatement, *supra* note 6 at ¶ 566, comment c.
16. *See* Prosser, *supra* note 12 at 831.
17. Related to this is the future viability of "fair comment," a common-law privilege asserted both in actions of defamation and disparagement. This privilege to comment on matters of public interest has been viewed to apply, in the main, solely to statements of pure opinion. Therefore, its continuing potency will

depend on the future actionability of such statements. For further discussion of "fair comment," *see* Prosser, *supra* note 12 at 813, 815, 831-832 and 974 and Restatement, *supra* note 6 at ¶ 566, comment b and ¶ 646A.

18. *See* Restatement, *supra* note 6 at ¶ 623A, comment d.
19. *See Gertz, supra* note 15 at 347.
20. *See* Restatement, *supra* note 6 at ¶ 623A, comment d; at ¶ 580A, comment d; at ¶ 580B, comment c.
21. *See* Prosser, *supra,* note 12 at 804.
22. *New York Times v. Sullivan* (1964) 376 U.S. 254, motion denied 376 U.S. 967.
23. *Curtis Publishing Co. v. Butts* (1967) 388 U.S. 130; *Associated Press v. Walker* (1967) 389 U.S. 997.
24. *Rosenbloom v. Metromedia* (1971) 403 U.S. 29.
25. *See Gertz, supra* note 15 at 347. Gertz also held, however, that a private defamation plaintiff who establishes liability of a media defendant without proof of "actual malice" may only recover compensatory damages—not punitive ones. A subsequent case—*Dun & Bradstreet v. Greenmoss Builders* (1985) 105 S.Ct. 2939 limited *Gertz* by holding that private individuals not involved in matters of public concern could recover both compensatory and punitive damages without a showing of "actual malice."
26. In *Chapadeau v. Utica Observer Dispatch, Inc.* (1975) 38 N.Y.2d 196, the New York Court of Appeals for the State of New York adopted a standard of "gross irresponsibility" for private plaintiffs involved in matters of public interest which is not far removed from the *New York Times* "actual malice" test.
27. *See* Restatement, *supra* note 6 at ¶ 623A, comment g.
28. *See* Prosser, *supra* note 12 at 771.
29. *See* Restatement, *supra* note 6 at ¶ 559; *see also* Prosser, *supra* note 12 at 774.
30. *See* Restatement, *supra* note 6 at ¶ 623A, comment g.
31. Ibid.
32. Ibid.
33. *See* Restatement, *supra* note 6 at ¶ 573, comment c.
34. *See* Restatement, *supra* note 6 at ¶ 623A, comment g.
35. *See* Prosser, *supra* note 12 at 771-783, generally.
36. As noted earlier, *Gertz*, with respect to private plaintiffs, left it to the individual states to determine their appropriate standards of liability, excluding strict liability. A number of states may well require a greater degree of fault than negligence.

Prague, Czechoslovakia

IFAR recently received information from the director of the National Gallery of Prague that the following paintings are stolen:

PICASSO, Pablo (Spanish, 1881-1973). *Head of a Girl,* 1905-6. Hammered sheet copper. 12.3 x 5.6 cm. Unsigned one-sided plaque. Prague, Czechoslovakia. 1977.

Unknown. (Florentine, late 14th century). *Madonna and Child, with St. Philip and St. Catherine.* Tempera on wood. 48.5 x 10.5 cm. Prague, Czechoslovakia. 1979.

Kharkov, USSR

A portrait of a Russian patriot, the hero of Kharkov, has been reported to IFAR as missing. It is believed that the picture of A.G. Orlov-Chestenton was stolen during World War II and may have landed in the United States. Any information concerning the whereabouts of the painting should be directed to IFAR.

Unknown (Russian, 19th Century). *Portrait of A.G. Orlov-Chestenton.*

Raphael, pupil of, Virgin and Child, *recovered.*

Bologna: Update on 1980 Theft

Interpol has reported to IFAR that the *Virgin and Child*, and oil painting by a pupil of Raphael, has been recovered. The theft occurred on Dec. 19, 1980 but was not reported to *IFARreports* at the time. Stolen during the same theft was a painted wood panel of the Virgin Mary by Giotto or Cimabue. It has not been recovered, however. There is scant information about the painting which is still missing, and no photograph is available. In 1981 combined value of the pictures was given as 700 million lire.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

HERRING, John Frederick Senior (English, 1795-1865). *Three Horses' Heads,* 1841(?). Oil. Frame 61.0 x 61.0 cm., picture oval. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 17, no. 195, *87.58.8.)

Prints, Drawings

HOCKNEY, David (English, b. 1937). *Larry,* 1976. Colored pencil on paper. 42.0 x 34.0 cm. (*IFARreports,* Dec. '86, vol. 7, no. 10, p. 22, no. 1544, *86.623.)

Hockney, David, Larry, *recovered.*

Sculpture

Unknown. *Hercules and Antaeus.* Bronze. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 17, no. 230, *87.58.5.)

Decorative Arts

Ceramics, Pottery, Porcelain

ROUSELLE (one of three painters). Monteith, 1770. White ground porcelain. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 21, no. 235, *87.58.9.)

SEVRES. Painted by BUTEAUX. (French, 18th century.) Tray, 1760. Porcelain. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 21, no. 236, *87.58.14.)

SEVRES. Painted by CHABRY. (French, 18th century.) Cup and Saucer, 1769. Porcelain. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 22, no. 237, *87.58.17-18.)

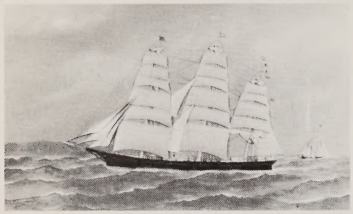
SEVRES. Painted by CHULOT. (French, 18th century.) Vases (pair), 1769. Porcelain. Ht. 30.5 cm. (*IFARreports,* Mar. /Apr. '87, vol. 8, no. 2, p. 22, no. 238, *87.58.6-7.)

SEVRES. Painted by EVANS. (French, 18th century.) Cup and Saucer, c. 1765. Porcelain. (*IFARreports,* Mar. /Apr. '87, vol. 8, no. 2, p. 22, no. 239, *87.58.10-11.)

SEVRES. Painted by LEDOUX. (French, 18th century.) Tray, 1757. Porcelain. (*IFARreports,* Mar./Apr. 87, vol. 8, no. 2, p. 22, no. 240, *87.58.13.)

SEVRES. Painted by THEVENET. (French, 18th century.) Milk Pitcher, 1768. Porcelain. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 22, no. 241, *87.58.12.)

SEVRES. Painted by VEILLARD. (French, 18th century.) Cup and Saucer, c. 1760. Porcelain. (*IFARreports,* Mar. /Apr. '87, vol. 8, no. 2, p. 22, no. 242, *87.58.15-16.)



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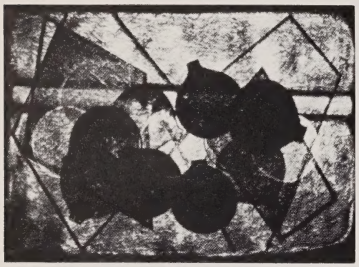

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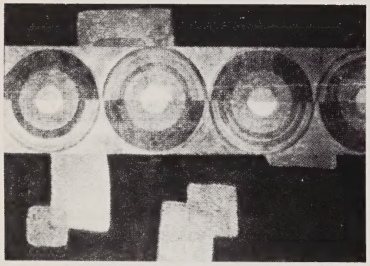

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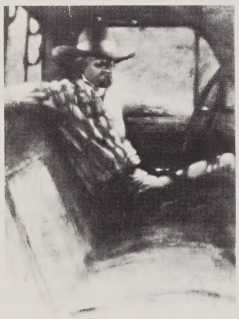

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

683 WILLIS, T. *The Sailing Ship of Belfast, "Nancy Pendelton" Maine,* 1880. Oil on silk and wool canvas. 63.5 x 99.1 cm. Complete title in lower center. *87.263. New York, NY. Sept. 29 '87. *Reward.*

American, 20th Century

684 AMATSU, Kei. *Untitled.* Oil on canvas. 55.9 x 73.7 cm. *87.256.1. New York, NY. Apr. 6 '87.

685 AMATSU, Kei. *Untitled.* Oil on canvas. 55.9 x 73.7 cm. *87.256.2. New York, NY. Apr. 6 '87.

686 CARTER, B. Shirley. *Palm Tree.* Watercolor. Clearly outlined. Dark and leafy palm tree. 87.246. Mission Hills, CA. c. Jan. '86.

687 WRIGHT, Ben. *Hadatsa.* Acrylic on canvas. 121.9 x 91.4 cm. Inscribed on back: "Hadatsa, Dog Society Sioux." 87.247.2. Los Angeles, CA Sep. 1 '87.

688 WRIGHT, Ben. *Travis.* Acrylic on canvas. 121.9 x 91.4 cm. Inscribed on back: "Travis, Saturday Night a Cruisin'." *87.247.1. Los Angeles, CA. Sep. 1 '87.

Belgian, 19th Century

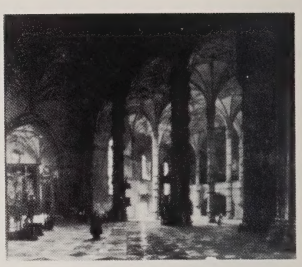
689 MOER, Jean Baptiste van (1819-84). *Church Interior.* Oil on canvas. 64.5 x 51.5 cm. Signed in l/l: B. Van Moer, and dated 1873. *87.242.4. Kerkrade, Holland. Aug. 9 '87.

Canadian, 19th Century

690 BLYTHE, David G. (1815-65). *The Gouty Fisherman.* Oil on canvas. 40.6 x 50.8 cm. *87.243.1. East Liverpoool, OH. Before Feb. '87.

691 BLYTHE, David G., Attr. to (1815-65). *The First Reader.* Oil on canvas. 40.6 x 50.8 cm. *87.243.2. East Liverpool, OH. Before Feb. '87.

692 KRIEGHOFF, Cornelius (1815-72). *Habitants Drawing Sleigh,* 1860. Oil on canvas. 33.2 x 45.8 cm. Rectangular canvas. Winter landscape with horse, sleigh and log cabins. Signed in l/l: C. Krieghoff, Quebec '60. 87.269. Montreal, Canada. Oct. 11 '87.



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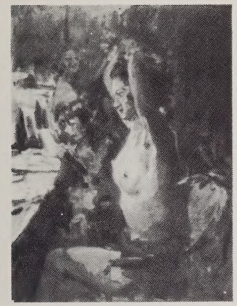

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Dutch, 19th Century

693 GABRIEL, Paul (1828-1903). *Windmill Landscape.* Oil on canvas. 28.5 x 46.4 cm. Signed in l/r. *87.242.2. Kerkrade, Holland. Aug. 9 '87.

694 ISRAELS, Isaac (1865-1934). *In the Dressing Room.* Oil on canvas. 79.0 x 59.5 cm. Signed in l/r. *87.242.3. Kerkrade, Holland. Aug. 9 '87.

695 ISRAELS, Isaac (1865-1934). *Lady at the Dressmaker.* Oil on cardboard laid down on panel. 78.0 x 54.0 cm. Atelier seal. *87.242.14. Kerkrade, Holland. Aug. 9 '87.

696 JONGKIND, Johan Barthold (1819-91). *The Skaters,* 1866. Oil on canvas. 33.5 x 50.5 c.m. Signed and dated in l/r. *87.242.8. Kerkrade, Holland. Aug. 9 '87.

697 JONGKIND, Johan Barthold (1819-91). *View of the "Coolsingel" in Rotterdam,* 1856. Oil on canvas. 42.7 x 56.6 cm. Signed and dated in l/l. *87.242.6. Kerkrade, Holland. Aug. 9 '87.

698 KLINKENBERG, Johannes-Karel-Christiaan (1852-1924). *Cityscape of Leyden.* Oil on panel. 25.0 x 37.0 cm. Signed in l/r: Klinkenberg. *87.242.5. Kerkrade, Holland. Aug. 9 '87.

699 ROELOFS, Willem (1822-97). *Landscape with Wading Cows,* 1881. Oil on canvas. 25.0 x 39.0 cm. Signed and dated in l/l. Inscribed: "Opgedragen aan mijn vriend F. van Stralen." *87.242.7. Kerkrade, Holland. Aug. 9 '87.

European

700 Unknown. *St. Anne with the Virgin Mary as a Child.* Oil on canvas. 110.0 x 80.0 cm. *87.231.3. Burgos, Spain. Nov. 7 '86.

701 Unknown. *St. Joseph with the Child Jesus.* Oil on canvas. 110.0 x 80.0 cm. *87.231.1. Burgos, Spain. Nov. 7 '86.

702 Unknown. *St. Paul.* Oil on canvas. 110.0 x 80.0 cm. *87.231.2. Burgos, Spain. Nov. 7 '86.

703 Unknown. *St. Peter.* Oil on canvas. 110.0 x 80.0 cm. *87.231.4. Burgos, Spain. Nov. 7 '86.

Flemish, 16th Century

704 Unknown. *Birds and Flowers.* Oil on canvas. 28.5 x 40.0 cm. *87.233.3. Como, Italy. Feb. 19 '87.

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French, 19th Century

705 BONVIN, François (1817-87). *The Letter of Recommendation,* 1867. Watercolor and ink. 17.0 x 12.0 cm. Monogrammed and dated in l/l. *87.242.10. Kerkrade, Holland. Aug. 9 '87.

706 BONVIN, François (1817-87). *The Two Children.* Oil on panel. 19.0 x 16.5 cm. Signed in u/r. *87.242.11. Kerkrade, Holland. Aug. 9 '87.

707 HARPIGNIES, Henri Joseph (1819-1916). *Landscape,* 1882. Oil on canvas. 35.0 x 24.0 cm. Signed in l/l: H. Harpignies —1882. *87.232. Buenos Aires, Argentina. Feb. 9 '87.

708 MEISSONIER, Jean-Louis Ernest (1815-91). *Reading a Manuscript in Diderot's House.* Oil on canvas. 28.0 x 22.5 cm. *87.233.2. Como, Italy. Feb. 19 '87.

709 RAFFAELLI, Jean François (1850-1924). *On the Terrace.* Oil on panel. 15.5 x 10.5 cm. Signed: J.F. Raffaelli. *87.242.13. Kerkrade, Holland. Aug. 9 '87.

710 VOLLON, Antoine (1833-1900). *Still-Life with Fruit, Tankard, and Soup Tureen.* Oil on panel. 24.0 x 33.0 cm. Signed in l/l. *87.242.12. Kerkrade, Holland. Aug. 9 '87.

711 VOLLON, Antoine (1833-1900). *Vase of Flowers.* Oil on canvas. 61.0 x 36.0 cm. Signed in u/r: A. Vollon. *87.242.9. Kerkrade, Holland. Aug. 9 '87.

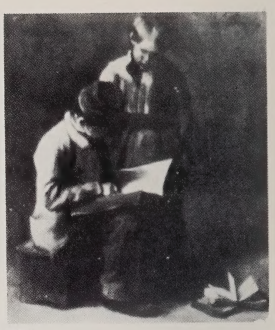
French, 20th Century

712 CHAGALL, Marc (1887-1985). *The Village in the Sun,* 1957-59. Gouache, pastel and colored pencil. 65.0 x 45.0 cm. Signed in l/l. Numbered on back in u/r: 34870606. *87.245.1. Zurich, Switzerland. Sep. 5 '87.

713 ROUAULT, Georges (1871-1958). *Nude with Long Hair,* 1939. Oil on paper on canvas. 53.0 x 31.0 cm. Signed in l/r. Numbered on back in u/r: 20850705. *87.245.2. Zurich, Switzerland. Sep. 5 '87.

German, 18th Century

714 RIDINGER, Johann Elias (1698-1767). *Animal in a Clearing.* Aquatint. 106.0 x 61.0 cm. Signed in plate in l/r. *87.230.4. Toronto, Canada. Aug. 6 '87.



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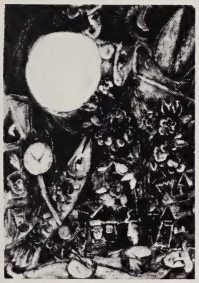

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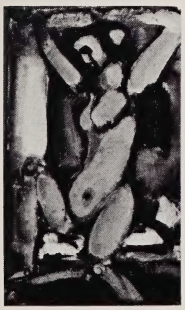

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715 RIDINGER, Johann Elias (1698-1767). *Animal with Horned Hooves.* Aquatint. 106.0 x 61.0 cm. Signed in plate in l/r. *87.230.2. Toronto, Canada. Aug. 6 '87.

716 RIDINGER, Johann Elias (1698-1767). *Deer Resting.* Aquatint. 106.0 x 61.0 cm. Signed in plate in l/r. *87.230.1. Toronto, Canada. Aug. 6 '87.

717 RIDINGER, Johann Elias (1698-1767). *Wildcat.* Aquatint. 106.0 x 61.0 cm. Signed in plate in l/r. *87.230.3. Toronto, Canada, Aug. 6 '87.

Italian, 14th Century

718 BUONACCORSO, Niccolo di. *The Mystical Marriage of St. Catherine and the Crucifixioni.* Tempera on panel, gilded background and frame. 61.0 x 41.0 cm. A hinged diptych. *87.234. Aquila, Italy. Mar. 6 '87.

Italian, 15th Century

719 *Virgin Mary.* Distemper on Wood. 95.0 x 65.0 cm. *87.238. Foggia, Italy. Oct. 11 '86.

Italian, 16th Century

720 BASSANO, Giovanni da Ponte (1517-92). *The Deposition from the Cross.* Oil on canvas. 66.0 x 65.0 cm. *87.233.4. Como, Italy. Feb. 19 '87.

721 CARACCI, Lodovico (1555-1619). *Portrait of a Woman.* Oil on canvas. 27.0 x 34.0 cm. *87.233.5. Como, Italy. Feb. 19 '87.

722 MAZZOLA, Girolamo Francesco Maria, called Parmigianino (1503-40). *Madonna and Child.* Oil on canvas. 20.0 x 26.0 cm. *87.233.6. Como, Italy. Feb. 19 '87.

723 PORDENONE, Giovanni Antonio de Sachis, Attr. to (1484-1539). *The Infant Jesus with the Virgin and the infant St. John.* Oil on canvas. 59.0 x 120.0 cm. *87.239.1. Piacenza, Italy. Oct. 24 '86.

724 PORDENONE, Giovanni Antonio de Sachis, Attr. to (1484-1539). *St. Joseph with Infant Jesus.* Oil on canvas. 59.0 x 120.0 cm. *87.239.2. Piacenza, Italy. Oct. 24 '86.

Italian, 17th Century

725 Bologna, School of. *St. Joseph and St. Christopher with Kneeling Martyr.* Oil on canvas. 173.0 x 130.0 cm. *87.236. Bologna, Italy. Mar. 29 '86.

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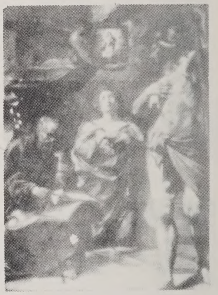

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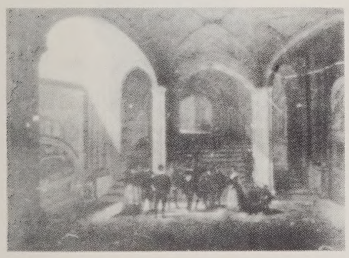

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Itaian, 18th Century

726 CAROBIO, Giovanni, Attr. to (1691-1752). *The Annunciation.* Oil on canvas. 70.0 x 50.0 cm. Oval painting. *87.237.1. Bergamo, Italy. Nov. 3 '86.

727 CAROBIO, Giovanni, Attr. to (1691-1752). *The Visitation.* Oil on canvas. 70.0 x 50.0 cm. Oval painting. *87.237.2. Bergamo, Italy. Nov. 3 '86.

728 CAROBIO, Giovanni, Attr. to (1691-1752). *The Way to Calvary.* Oil on canvas. 70.0 x 50.0 cm. Oval painting. *87.237.3. Bergamo, Italy. Nov. 3 '86.

729 CRESPI, Giuseppe-Maria, Attr. to (1665-1747). *A Young Woman Painting.* 15.5 x 18.0 cm. *87.235. Florence, Italy. Oct. '86.

Italian, 19th Century

730 MIGLIARA, Giovanni (1785-1837). *Life at Court.* Oil on canvas. 36.0 x 47.0 cm. *87.233.1. Como, Italy. Feb. 19 '87.

731 SIGNORINI, Telemaco (1835-1901). *A Country Landscape.* Oil on canvas. 18.0 x 38.0 cm. Markings: DPO 1294. *87.240. Milan, Italy. Oct. 2 '86.

Italian, 20th Century

732 MARIANI, Carlo Maria. *E' Victato Riolestare Gli Dei.* Oil on canvas. 50.8 x 78.7 cm. *87.251. Los Angeles, CA. Aug. 21. '87.

Prints, Drawings

American, 20th Century

733 GORMAN, R.C. (b. 1933). *Abiquiu Rainstorm,* Feb. 14, 1986. Lithograph. 76.3 x 101.0 cm. Ed. no. 156/200. *87.247.3. Los Angeles, CA. Sep. 1 '87.

French, 19th Century

734 RENOIR, Pierre Auguste (1841-1919). *Portrait of a Young Girl.* Charcoal on paper. 21.0 x 41.0 cm. Signed in l/r with studio stamp. *87.242.1. Kerkrade, Holland. Aug. 9 '87.

735 ROYBET, Ferdinand (1840-1920). *Cavalier in 17th Century Dutch Dress on a Balcony.* Pen drawing. 11.0 x 18.0 cm. Atelier seal in lower right. *87.242.16. Kerkrade, Holland. Aug. 9 '87.

736 TOULOUSE-LAUTREC, Henri Marie Raymond de (1864-1901). *Waitress,* 1882. Pen drawing. 19.5 x 12.0 cm. *87.242.15. Kerkrade, Holland. Aug. 9 '87.

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Sculpture

American, 20th Century

737 BULLARD, Helen. *Gertrude Stein,* 1950. Wood. Ht. 86.4 x diam. 35.6 cm. *87.253. Pleasant Hill, TN. Sep. 15 '87.

Belgian, 16th Century

738 PALARDIN-FIACRE, Attr. to Studio of. *Bust of Bishop Eracle* (971 A.D.). Theux black marble. Ht. 27.0 cm. Fragment of an effigy from a mausoleum destroyed in 1746. Listed under No. 156529 by the Institut Royal du Patrimoine Artistique. *87.260. Liège, Belgium. Sep. 23 '84.

739 Unknown. *St. Anne.* Polychrome wooden statuette. Ht. 72.0 cm. Listed under No. 42640'43 by the Institut Royal du Patrimoine Artistique de Belgique. *87.259. Xhignesse, Belgium. Aug. 1 '84.

English, 18th Century

740 CHEERE, Sir Henry, Attr. to (1703-81). *Shepherdess.* Lead. 124.0 x 63.0 x 50.0 cm. *87.249. High Wycombe, England. Aug. 17 '87.

English, 20th Century

741 EPSTEIN, Jacob (1880-1959). *The Picaninny.* Bronze. Ht. 30.5 cm. Signed. *87.248.1. Hunstrete, England. Apr. 5 '87. *Reward.*

French, 20th Century

742 ARMAN, Armand Fernandez (b. 1928). *A Ma Jolie,* 1986. Bronze. 43.2 x 25.4 x 91.4 cm. Constructed of small bronze violins welded together to form a cylinder. Approx. weight: 75-80 lbs. One of five. 87.241. New York, NY. Jun. 20 '87.

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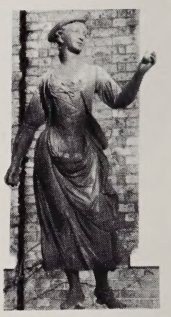

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Decorative Arts

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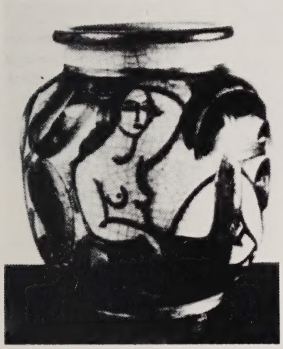

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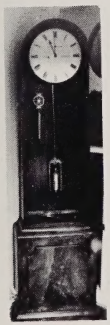

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Ceramics, Pottery, Porcelain

743 BOCH. Belgian. Vase. Ceramic. Ovoid in shape with decorative banding running vertically in blue background and small geometric flowers with a circular opening. Signed in l/r. Inscribed on the bottom: BOCH, made in Belgium. *87.258.2. Ardmore, PA. Feb. 16 '87.

744 BUTHAUD, Réné (b. 1886). French, 20th century. Vase, 1928. Ceramic. Nude women with a unicorn. *87.255. Paris, France. Jan. 20 '87.

Clocks, Timepieces, Watches

745 19th Century Regulator Clock, 1850-60. Mahogany case. Ht. 235.0 cm. Inscribed on face of clock: "Timekeeper." *87.250.2. Banbury, England. Sep. 6 '87.

746 DENNE, John. English, 19th Century Bracket clock, 1820. Enamel dial, pierced silver spandrel ornaments, ebonized case with brass inlay, brass feet, fish-scale frets to side doors. *87.252.1. Oxfordshire, England. Jul. 20 '87.

747 WILMSHURST-READING, Stephen. 18th Century Longcase Clock, c. 1770. Carved oak. The square brass dial is 25.4 cm. Movement is of thirty hour duration. *87.250.1. Maidenhead, England. Jul. 27 '87.

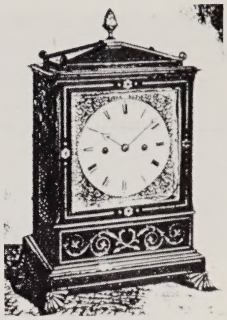
Furniture, Accessories

748 English, 19th Century Victorian Desk Bureau, 1845-1905. Oak. 182.9 x 152.4 x 91.4 cm. A letter box located in the side of the desk is its unique feature. *87.262. Ilford, England. Nov. 14 '87.

Liturgical Objects

749 BOVE, Abbot Giovanni. Italian, 13th Century Plaque. Crucifixion in almond-shaped reserve. Silver gilt. Formed the front part of a reliquary. *87.268.1. Veroli, Italy. Aug. 20 '87.

750 BOVE, Abbot Giovanni. Italian, 13th Century Medallion. Enamel. Decorated the base of a reliquary of St. Salome. *87.268.2. Veroli, Italy. Aug. 20 '87.



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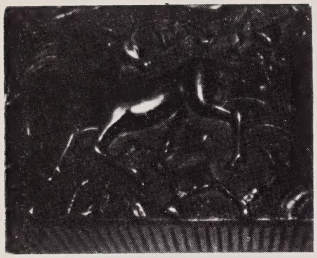

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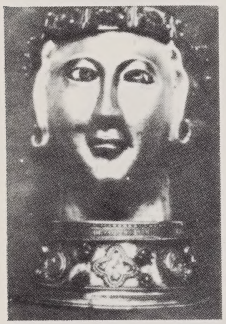

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Objects of Art

751 PECHE, Dagobert for Wiener Werkstatte. Box. Bronze. 10.2 x 15.2 x 5.1 cm. Rectangular shape with fluted base. Hinged lid with low relief design of a deer in bramble. *87.258.1. Ardmore, PA. Feb. 16 '87.

Silver

752 BLASIO, Andrea de. Italian, 17th Century Bust of St. Nicandro, 1694. Silver and silver gilt. Ht. 110.0 cm. Set on a richly decorated box. Inscription on bust: "STATUAM ARGENTEAM A FA: GOCCO EPOS 1440. DIVO NICANTRI CONSECRATAM CIVITAS VENAFRANA IN ANNO A688 A TERREMOTU SERVATA, IN AMPLIOREM ET ELEGANTORIEM AUCTI IN QUADRUPLUM ARGENTI FONDERE INCLIUTO MARITURI DICAVIT CAROLO DE MASSO EPISCOPO." *87.266.2. Isernia, Italy. Jun. 24 '86.

753 SULMONA, Barbato da. Italian, 14th Century Head of St. Nicandro, 1340. Embossed silver. Diam. of base: 18.0. Collar-like base with relief decorations. Inscription in black letters on the belt of the base: "A.D. MCCCXXXX DNS IOHS DE TOCCO EPS BENAPRANUS FECIT FIERI OPUS... MAGISTRI BARBATÌ DE SUB ONN." *87.266.1. Isernia, Italy. Jun. 24 '86.

Tapestries, Textiles

754 AUBUSSON. French, 18th Century. Moses Saved from the Water. Tapestry. 400.0 x 300.0 cm. *87.264.1. Paris, France. Recovered.

755 AUBUSSON. French, 18th Century. Moses Striking the Rock. Tapestry. 400.0 x 300.0 cm. *87.264.2. Paris, France. Recovered.

756 English, 17th Century. *Queen Esther Before King Ahashueras,* 1640. Stumpwork embroidery on silk satin. 43.0 x 52.5 cm. Other scenes include banquet and hanging. Shades of blue and buff on ivory satin. *87.248.2. Hunstrete, England. Apr. 5 '87. *Reward.*

757 Persian Ghom carpet. Silk. 109.0 x 151.0 cm. The carpet has approx. 417,000 knots per square meter. *87.267.2. Stuttgart, Germany. Nov. 29 '86.

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Antiquities

758 Persian Heriz carpet. Silk. 146.0 x 176.0 cm. Inscription on main border in Persian: "Dedicated to King Nader Schah-Ashar." On two other borders: (a) "The king's path is that of the Dervish, although the existing prosperity is due to his richness." (b) "You should swear fealty to the king for a hundred years, so that he will be able to grant you every right." (c) "Just as the sheep show themselves to the shepherd, so the shepherd show himself to the sheep." Some of the borders are made of pure silver threads. The carpet has approx. 448,000 knots per square meter. *87.267.1. Stuttgart, Germany. Nov. 29 '86.

759

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Roman

759 Seven Roman objects, (bowls and spoons). 4th Century. Silver. Found in southern Spain. *87.265. Basel, Switzerland. Jun. '87.

Romano-British

760 Unknown. 2nd-3rd Century. Mother Goddess. Cotswold limestone. 42.5 x 23.0 x 13.0 cm.; diam. 13.0 cm. *87.254. Gloucestershire, England. May 19 '87.

Oriental Art

Chinese

761 Ming Dynasty. Eight funerary pottery figurines. Partially glazed in amber, green and silver iridescence. Ht. 25.4 cm. Figurines include musicians and attendants wearing various long robes and tunics tied at the waist, standing on a rectangular base with hands in varying postures, holding a drum and stick, a pair of castanets, a flute, a book, or a bamboo pole suspending a banner. 87.257. Wharton, NJ. Jul. 30 '87.

Miscellaneous

Arms, Armor

762 French, 17th Century. Gunpowder flask. Bone and iron. *87.261.2. Paris, France. Jan. 23 '87.

763 French, 18th Century. Hunting knife. White blade, silver hilt, ivory handle with inlaid silver. *87.261.1. Paris, France. Jan. 23 '87.

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